

X.L.C.R. EDITION.

REVISED BY W. F. GILSON

To Mr. D. D. WOOD PHILA

# FOUR SONATINAS

FOR SMALL HANDS



No 1 in G<sup>♯</sup> 2/4  
No 2 in G<sup>♯</sup> 2/4  
No 3 in G<sup>♯</sup> 6/8  
No 4 in G<sup>♯</sup> 6/8  
C. A. B. T. & C.  
ADAM GEIBEL

# SONATINAS

For  
SMALL HANDS.

No. 2.

*Andantino.*

ADAM GEIBEL.

The musical score is written for piano and treble staves. It begins with a treble staff and a piano staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked *Andantino.* The score consists of five systems of music. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system includes a *dim.* (diminuendo) marking. The third system features a *cresc.* (crescendo) and a *dim.* marking. The fourth system includes a *mf* (mezzo-forte) dynamic, a *cresc.* marking, and a *dim.* marking. The fifth system includes a *f* (forte) dynamic and a *p* (piano) dynamic. The score concludes with a final chord in the piano staff.



**RONDO.**  
*Allegro.*



The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes. The first system shows a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The second system introduces a 'mf' (mezzo-forte) dynamic marking and features some slurs. The third system continues with similar rhythmic motifs. The fourth system shows a change in the bass line with some rests. The fifth system maintains the eighth-note accompaniment. The sixth system concludes with a final melodic phrase in the treble and a sustained bass line. The notation includes various accidentals, ties, and slurs throughout.

## Sonatina No. 2.

tempo.

*poco - - rit.*

*p*

8.....

8.....

INCOMPARABLY THE BEST—THE KING OF PIANO INSTRUCTORS—ENDORSED BY PRESS AND PROFESSION.

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—BY W. F. SUDDS.—

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2. The exercises are more carefully graded, introducing the pupil to but one new feature at a time, while in each case the necessary explanations, which are usually left for the teacher to give orally, are, as far as possible, written in detail.
3. The art of fingering, touch, accent, etc., is more fully treated than in average works.
4. It contains full and complete instructions in Harmony and Thorough-bass, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.
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The following are selected from hundreds of testimonials fully endorsing the above claims:

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